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Editorial

SCIENTIFIC AND POPULAR

Learning has from earliest times tended to exclusiveness. It has been the prize for those few who had especial natural endowment and were willing to pay the price of unusual sacrifice and devotion in order to gain that prize. Being confined to the few, it has always been surrounded with a certain glamor of mystery. It has had its secret cults, its esoteric rites and teachings, to which only the initiate might be admitted. It has had a language of its own, each separate cult a separate technical speech, almost unintelligible to the other cults and wholly so to those who were without the pale.

At the center of all these cults of learning, in the holy of holies, there was a sacred something called "Science," and to be "scientific" was to be elect. The natural outcome of this careful hoarding of learning for the learned was that, inasmuch as the initiate and the *profani*, the people, were by hypothesis widely separate in condition and understanding, the conceptions of "scientific" and "popular" must also be antithetical; and hence "popular science" was a contradiction in terms; a popular lecturer might be entertaining, but hardly in good standing with the learned.

Such, we say, *has been* the case, and perhaps still is to too great an extent. But in our generation two great discoveries have been made: first, that the hoarded learning of the scholars need not be unintelligible to the masses if only it be not unduly and intentionally shrouded in obscuring technicalities; and second, that the masses, far from being indifferent to learning and unable to attain it, do

appreciate and are eager to attain to knowledge in all fields, even the most remote. And already the sacred doors are opening and the *profani* are bid to enter and be welcome to the mysteries. Only the same old price of sacrifice and devotion must still be paid. But now "popular science" is no longer a misnomer; truth can be simple enough to be understood by all and still be true; it is not beneath the dignity of the most learned to minister of his learning to the common mind. Proofs of this change are common and are becoming increasingly so. Even confessedly scientific magazines make their direct appeal to the people under the name of "popular," and the wide response shows that this appeal is not made in vain. University extension, carrying learning from all fields into popular centers, has in two decades come and come to stay. A great plan for opening the entire classical literature of Greece and Rome to English-speaking people, a literature closed through all these centuries except to the favored few by the bars of an unknown speech, has already made a long step toward realization and will undoubtedly meet with widespread popular favor.

And now comes technical archaeology and, renouncing its past exclusiveness, professes its intention of appealing to the people in the language of the people, claiming their interest on its simple merits. It proposes to make this appeal through the medium of a bi-monthly magazine under the name of *Art and Archaeology* and states as its purpose "to give to people in an interesting and attractive way the information they all want and ought to have in the wide realm embraced by its name from the first stirrings of the artistic consciousness among the cave-dwellers of prehistoric ages through the periods of the rise, culmination, and decline of the great civilizations of former times down to the Living Present."

Good for the People!—and good for Archaeology!

A COMPARISON OF THE *IPHIGENIAS* OF EURIPIDES, GOETHE, AND RACINE

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For the sake of clearness I shall discuss *Iphigenia at Aulis* first, comparing with it Racine's *Iphigenia*; then, later, *Iphigenia among the Taurians*, as developed by Euripides and by Goethe. The disadvantage of such an arrangement is the contrasting of ancient and modern treatment twice; but the advantage of having the plays identically named stand side by side in their ancient and modern treatment outweighs every other consideration. It may be necessary in order to freshen our memories on the situation, briefly to summarize the conditions which were preliminary to the actual play, *Iphigenia at Aulis*.

According to the poet, Agamemnon was persuaded that Iphigenia's sacrifice at Aulis was necessary to appease offended Artemis and thus make possible the fleet's departure Troyward. Under the pretense that he desired to unite her in marriage to Achilles, he persuaded her to come from Argos, her home, to Aulis. Upon her arrival she learned that her life stood between the failure and success of the enterprise upon which the Greeks had staked their all. Her consent to the sacrifice guaranteed a successful issue of the assault upon Troy. Her refusal meant that the fleet must be abandoned and that her father must return to his home in disgrace.

Euripides' *Iphigenia at Aulis* deals with the struggle through which the maiden went until, of her own free will, she lay upon the altar yielding her young life in the interest of a great cause. That, as a matter of fact, her life was not actually taken, that her blood did not flow as the priest's knife struck home, plays no vital part in the Greek story. To all intents and purposes her life was given and taken, and moralists from then until now have pointed to her as one of the few human beings who have willingly given for others the most precious of all possessions, life. Some have

found in the story the innocent dying for the guilty, Iphigenia for Helen. Others have seen in this sacrifice the superiority of *woman's* nature, which, by its supreme surrender of life, furnished an undying example for men to follow. Others still, including Denton Snyder, try to put into Euripides' vision of the scene Greece's ultimate freedom from barbaric sway through a willingness to surrender the grosser material interests for the higher spiritual ends. I doubt whether any of these motives led Euripides to write the play, whether any of these visions came into his conscious thinking as he conceived the idea or had any influence upon him as he developed it.

Euripides, in my judgment, was seeking for a motive strong enough to win the attention of his hearers, a motive which would be recognized as a satisfactory explanation of Iphigenia's conduct, a motive which should justify her to herself, and which would be regarded by those who listened to its elucidation as the grandest motive which could actuate human conduct. Euripides knew, as well as we do, that selfishness is at the bottom of most of human conduct, that its existence as a governing motive is so general that a deviation from it invariably attracts attention, and that a complete surrender of selfishness always has and always will arouse admiration, even in the minds of the most selfish. Iphigenia, like every other normal human being, loved life, was anxious to perpetuate herself in her descendants, and to project herself potentially into the future. These three principles which underlie most of human conduct were operative in her case. Euripides would portray her as finding the memory of a noble act, the belief that her country and her people would perpetuate her conduct in hallowed shrines, a motive sufficient to outweigh all consideration of life and the rearing of a family. Her unselfish act shines out in history still, bright and clear, and the beauty of her noble sacrifice has been the theme of many subsequent writers.

Greek literature has furnished other examples of the surrender of one's life for those that one holds dear, but I recall no instance where the beauty of the surrender is so great as in the case of Iphigenia. It is perhaps because of this familiarity with literary characters who find consolation in the giving up of the choicest

of all possessions, life, that we lessen the importance of such an act; we forget that in practical life it is almost impossible to establish the fact that any one has voluntarily surrendered his life for the sake of another. One of the most accredited of such reports was associated with an experience at Springfield, Missouri, during the Civil War. It was quoted over and over again that a young soldier without family ties consented to be shot in another's stead, so that the survivor might be the support of his family. The late Homer T. Fuller, president of Drury College located at Springfield, Missouri, found a hard-headed Yankee who disbelieved the truthfulness of the story, and offered \$25,000 to Drury College as a reward to President Fuller could he demonstrate that that sacrifice actually took place. President Fuller gave to the report that thorough investigation for which he was so admirably suited, and, after months of devoted labor among the very people and on the very spot where the incident was said to have occurred, was finally obliged to confess that the report apparently lacked foundation. There was no evidence that any such occurrence ever took place. I think it is not claiming too much when one affirms that if in these days after 1,900 years of efforts to implant the principles of Christian doctrines of self-sacrifice there should fail to be a single authenticated case of giving up one's life for another, certainly in antiquity, under wholly different systems of the philosophy of life, no instance ever occurred, and that, therefore, Euripides selected this remarkable example for the reason that no other motive could be imagined which would arouse equally the admiration of those who listened. Having established this as his basic principle, Euripides worked out in detail what would be to his heroine a comfort and an incentive for this self-effacement. She looked into the future to the time when Agamemnon would return to Argos with his victorious fleet, the barbaric hosts humbled, Helen, the recreant, restored to her own, beloved Greece freed from the unpunished insult of aristocratic Paris, and, aroused to a better conception of its possibilities, would go from height to height in its advancing civilization. But so long as Grecian glory remained, so far as the Grecian tongue should be spoken, or Grecian influence reach, her name and the deed which saved a

nation would be upon the lips of men. It was this thought that nerved her to her almost divine abandonment of self.

It is interesting to analyze the processes of thought by which Iphigenia won her own consent to that which was at first abhorrent to her. Like most human experiences, conflicting elements enter into her final decision. Life was just as dear when she consented to surrender it, as when at her father's knees she pleaded with piteous tears that the decree should not be enforced, that her life should be spared to her. Within the brief space of a few hours her position was changed from that of the promised bride of the greatest warrior of his age, to the rejected and despised, even if glorified, sacrifice of a mob. She left her home at Argos with fond farewells, the recipient of gifts and of the good wishes of friends. She was hailed by thousands of enthusiastic soldiers as her chariot halted before the king's tent at Aulis. Scarcely have the shouts of joy subsided with which the army greeted her arrival when she is informed that Achilles himself knows nothing of their engagement, has no thought of marriage. No sooner has she realized her humiliating position than she discovers that through the deception of her father she has been lured to Aulis as a sacrifice to Agamemnon's selfish aims.

On the one hand there is vigorous life, youth, hope; on the other, humiliation, defeat, terror, and, not least, the dread of returning to her former home should life be spared.

To further complicate the situation, she is astonished to find that Achilles' love for her has been suddenly awakened by her noble attitude and her unselfish devotion to her country's interests. A few moments since, in her humiliation, even death might be looked upon as a welcome relief from despair and chagrin. Now, death means a severance of those ties which prophesy real life to her—the accepted bride of Achilles.

It is the interplay of these conflicting interests, the battling of these struggling forces, which Euripides has with such consummate skill planned and executed that out of the confusion and disorder of the opposing forces there issues the harmonious result. The listener agrees with the willing sacrificial victim that her death is glorious rather than regrettable. Euripides might well

feel that he has succeeded in giving to Iphigenia a name sacred because of the high principles which it represents. The most glorious human act is that of the greatest self-effacement.

Where will one find nobler sentiments than these among pagans of the past: "Mother, my mind is reconciled to death and fain would I die gloriously, untainted with ignoble thoughts. All Greece now looks to me. In me alone is help for her. Through me alone shall Grecian women find protection against the Paris of the future. It were not right that I should cling to life too fondly. Greece brought me forth for the good of Greece, not for my own alone. Shall ten thousand times ten thousand armed men dare some deed against the foe and risk their lives in behalf of Greece and yet I allow my single life to stand against their noble aims? It should not, *must* not, *SHALL* not be. To Greece I give my body. This act shall be from me, for ages to come, my *memorial*. This my children, wedding, glory." And as the moment of her sacrifice approaches, turning to the waiting-maids she calls to them to lift aloft a song in celebration of Diana, the daughter of Jove; to let the air ring with joyful song. Let the flame be prepared, the cakes be made ready. Then as she starts in the direction of the altar, she bends her head and asks that a crown be placed upon it, that as a conqueror of the cities of the Trojans and the Phrygians she may walk to her death. And thus, as the messenger describes subsequently, heading the procession as though it were a triumphant march, she, with head erect and the bearing of a queen walking to her throne, led in a glad song of triumph as the company sang and danced on its way to the sacrificial altar.

One finds in this Iphigenia at Aulis neither a seeress nor a simpleton, but a genuine, simple-minded, innocent girl, who, with the aspiration of genius, or, if you prefer, with the infatuation of religious enthusiasm, sees that this brilliant, glorious death means more for her than any subsequent period of life could mean, and believes that in her death, Greek civilization lives.

Racine, in 1672, brought out his French play, identical in name, and having many characteristics of the original. By him, however, are introduced two features foreign to the Greek play.

I refer to the introduction of love as a prominent feature; and, secondly, by the elimination of the chorus he has provided himself with space for the *development of character* and has not confined himself to the *elucidation of situations*, as most of the Greeks were forced to do because of the demands of the chorus. Racine has sought, perhaps wisely, to adapt the play to the circumstances of his times and to the peculiarities of his people. He has undoubtedly gained in vividness by increasing the number of speaking actors. He has touched a popular chord by the introduction of a very strong, fascinating, passionate woman, who, fired with jealousy, finds her own destruction in her effort to ruin another. One frankly admits the excellences of the French writer. One is ready to acknowledge that the play, as a whole, possibly pleases more than the one which it copies. But I think that practically every one who studies the play will have to acknowledge that the character, Iphigenia, is quite inferior to the great original. In the French drama there is more of plot, of intrigue, of play of passion, but less of the almost awe-inspiring nobility of soul which the Greek Iphigenia illustrates. In the French play the situation materially changes to allow for the part which passion is to have, and to prepare the listener for the death of Iphigenia's substitute, namely, the scheming, impulsive Eriphyle, Helen's daughter by secret marriage, the captive of Achilles' spear, the unknown rival of Iphigenia for Achilles' affection, and the Iphigenia which Racine, by a skilful play of words, makes Calchas select as the one that Artemis demands, rather than Agamemnon's daughter.

In Racine's play, Iphigenia comes to Aulis as Achilles' accepted bride, a young woman whose affections have been wooed and won by the ardent suitor before she left her native Argos. In both plays, French and Greek, deception has been used in luring Iphigenia to Aulis. In both plays the father is equally guilty, but in the Greek play the presence of Iphigenia is without the knowledge, much less the consent, of Achilles, while in the French play there is no misuse of Achilles' relations, and the only surprise is that she has come to Aulis instead of awaiting his expected visit to Argos, there to consummate the marriage.

Racine brings prominently to the front the love of the two principals, Achilles and Iphigenia, and, by the intrigue of Eriphyle,

the misunderstanding between the two which so often in the case of young people gives rise to serious situations. Here Iphigenia passes through no heroic struggle of soul before feeling a willingness to surrender her life. Her whole thought has been to defend her father against possible death at the hand of her insulted and infuriated lover; and the play centers rather about the jealous passion of Eriphyle and the struggle between two great spirits, Agamemnon and Achilles, than about Iphigenia, who here is more a creature of circumstance than an active participant in the development of the situation. In fact, she would have been allowed to retire to her home, to pass unobserved, as she had come unobserved, had not Eriphyle's anger against her successful rival exposed the plan for Iphigenia's withdrawal.

In the French play, Iphigenia is a young woman of experience, trained in the ways, in the arts, and in the manners of a royal princess, evidently experienced in love affairs, in every way ready to defend herself or to assert and protect her rights.

The Greek Iphigenia timidly peers out from the veiled face, looking with surprised eyes upon a world with which she has had little personal experience, and untried in all that goes to make up polite life.

The French Iphigenia passes through no conflict of soul, but is quick to realize the situation, and, sustained with the thought that she is the accepted bride and the only one whom Achilles loves, and that he, as the greatest of warriors, stands ready to sacrifice his own life and that of his troops in her defense, she finds a certain satisfaction in surrendering the life which stands as the sole protection of her father. And yet, it is not because of any exalted principle. Her country and her country's interests are not the primary consideration. She yields to prevent the duel between her father and the lover, yields a life which has already experienced the delights of the great, yields it for fear that other lives must otherwise be sacrificed, lives without which she would be more lonely living in the world, than would she as a departed spirit in the realms below. Then, too, at the last moment she is willing to retire from the scene, in fact, expects to retire, makes her preparations to retire, to go back to Argos in order to save her life.

The scene at the altar, as told by Ulysses, has nothing in it of

special credit to Iphigenia. She has no part in the sacrifice. She is the center of contending forces, it is true, but is a passive, rather than an active agent, and no single word from her lips has been handed down to us which would show her accepting triumphantly the death to which she has consented as a compromise, and from which she would have flown to Argos had the fates not interfered.

One would in no sense belittle the character which Racine has portrayed, yet in his *Iphigenia* there is none of that loftiness of spirit, that almost transcending grandeur which gives to the Greek *Iphigenia* a sacredness equaled by but few characters in history.

I have, perhaps at too great length, spoken of the essential features of the *Iphigenia at Aulis* as represented by Euripides and by the modern tragedian, Racine. There remains to trace Iphigenia's experience subsequent to her sacrifice upon the altar.

In the matter of time, Euripides' *Iphigenia among the Taurians* begins about twenty years subsequent to the sacrifice of the young girl at Aulis. As she lay upon the altar, the priest's knife descended and supposedly her life was taken, but, according to legend, a hind was substituted for the girl and she was transported by the gods to a crude, barbaric people dwelling in the region known in modern times as Crimea, where for years she occupied the position as priestess of the Temple of Artemis. In brief, the outline of the story, *Iphigenia among the Taurians*, is this:

For twenty years, or thereabout, she has performed her duties at this temple, duties repulsive to her nature but forced upon her by virtue of her position, namely, to sprinkle the head of any Greek who by chance came to those shores—for all such were sacrificed to Artemis. An oracle had demanded of Orestes, Iphigenia's brother, that he should go to this remote region and bring back with him the wooden image of the goddess, said to be in the temple. In fulfilment of this mission, Orestes and his bosom friend, Pylades, landing on these shores, are caught by some watchmen and are brought before the king for sacrifice.

Orestes, of course, supposes that Iphigenia is dead. Iphigenia has no knowledge that Orestes is before her, but through a chain of incidents recognition is brought about and the two conspire to

outwit the king, take possession of the image, and depart with it to Greece.

The wily schemes of this priestess, Iphigenia, the successful accomplishment of her errand, and the safe departure of the two, bring into clearness the resourcefulness and prominent features of Iphigenia's character, as shown in the Greek play.

The young woman as priestess has gained a commanding influence over this uncouth people. She has believed from the first that their murderous sacrifices were not the result of the goddess' demand, but the outgrowth of their own cruel dispositions. She seems much to have regretted her own part in such sacrifices; but there is nowhere shown any effort on her part to stop the inhuman practice. She frankly admits her tender sympathy for those strangers who, reaching this inhospitable shore, were obliged to yield their lives, but all her efforts are confined to the *expression of sympathy*.

It so happened that on the night preceding her brother's arrival, in a dream she seemed to sprinkle his head as preparatory to a sacrifice. Interpreting the dream to mean that her brother was dead, her heart was steeled against her own countrymen as she recalled her enforced separation from her people and the deprivation of her brother's society through this long period of time, and the thought that his death now made it forever impossible for her to meet him, produced in her a callousness of feeling hitherto foreign to her nature.

When, then, these two Greek strangers, Orestes and Pylades, came before her they found one ready to fulfil the law's decree with slight regret of heart.

With the recognition of her brother there naturally came an intensity of feeling which this sudden revelation of his living awoke in her. Only a short time since she was convinced of his death, and had broken out in wild lamentations of grief, and now he stands before her, unquestionably the brother whom she nursed when at his home, a babe in arms, and lulled to sleep with stories of future greatness.

There is nothing in the Greek play which shows any unwillingness on her part to join with these two strangers in securing the

coveted image; nothing to show that she considered intrigue, bare-faced lying, theft, open defiance, as unworthy her adoption in carrying out her purpose; nothing to show that either her appreciation of the regard in which she had been held by Thoas, the barbaric king, or the fact that her person had been held as sacred by his people through all these years, or the fact that she was robbing the temple of an image held in reverence by this people, religious if superstitious, nothing to show that any or all of these interests combined were sufficient, in any way, to influence her judgment or cause her to hesitate in her undertaking.

How could a woman whose office has separated her from association with the ordinary affairs of life through a very extended period, whose mission was the preservation of the sanctity of the temple and the enshrinement of its standards in the hearts of people, a woman who had been saved from the burning funeral pyre to spend her life in the service of the goddess, how could she so far forget these hallowed influences, this sacred calling, this high mission, as not to follow, but to originate and execute a plan which involved everything except brutal murder for its fulfilment?

There is but one answer: she was a Greek. Her own brother's life was at stake, and *he* was a Greek. The sacred image was to be carried to Greece. It was Greek life, Greek religion, Greek interests pitted against the ignorant, uncouth, not-to-be-considered barbarians. To a Greek audience no other attitude of mind would have been satisfactory. No risk must be taken by her which would involve the possibility of Orestes' death. To a Greek audience, not only was she justifiable in every scheme which she could invent, but she could not have been excused had she not invented every necessary scheme, had she not resorted to every possible method in making the plan succeed. A Greek audience would enjoy, not alone forgive, absolutely enjoy the play of wit, Greek wit, opposed to barbaric ignorance and brute force.

Her lies, many, black, repeated, and emphasized over and over, would win the approval of a Greek audience, because they, with other methods, succeeded in outwitting a foreign people. It was Greek intelligence pitted against barbaric force—the intellectual proving itself superior to the physical.

In the eyes of a Greek audience, Iphigenia lost none of the glory attached to her character because of her unconventional, unwomanlike procedure.

With her return, accompanied by Orestes and Pylades and the sacred image, no praise could be too great, no enthusiasm too marked, no sentiment too lofty for the Greeks to employ in recognition of the splendid service which one of their countrywomen had rendered to herself, to her illustrious family, to her native land.

Two characters could scarcely be more unlike than the Iphigenia at Aulis and the Iphigenia among the Taurians. Her experience at Aulis seems to have embittered her character. The long exile from her native land, the separation from her loved ones, the unsatisfied longing to return to her home, and the distasteful, even if sacred, calling as priestess of Artemis' temple have made her look at life from a wholly different standpoint. She has no interest in the things about her. It is true that she has gained a commanding influence over the Taurians, but they are a people whom she regards with contempt. Their ways are not her ways nor her thoughts their thoughts. She therefore has grown self-centered, distrustful of the fates, inclined to melancholy; and to make her heart especially unsympathetic in the present instance, the recent dream lingers in her mind. With the supposed death of her brother all hope of future restoration to her people is gone and she determines to show no concern for the life of those unfortunate Greeks who are shortly to meet death, with her approval.

There is not the same opportunity in this play as in Euripides' preceding one for the expression of lofty sentiments. The selfish side of her character is necessarily brought to the front, for the object of the drama is to convey the sacred wooden image to its future home in Attica, and Iphigenia is the prime factor in carrying out the plan; yet the removal of the image is indissolubly linked with her own welfare; those selfish desires, selfish interests are everywhere in the background, and selfishness lends slight aid to the expressions of lofty aspirations. In fact, the appreciation of Iphigenia among the Taurians comes inevitably from the study of her keenness of invention, the play of her wit, her resourcefulness, her willingness to take risks, her almost unparalleled

inventiveness, and last of all, the quickness and keenness of her perception, which at every crisis analyzes the situation and comprehends the solution. Not many women in history can boast of shrewder plans, or of more masterly execution of them than can Iphigenia in saving the image of Artemis from the confines of the Taurians.

It remained for the genius of Goethe to take as the theme of one of his greatest and certainly most highly finished tragedies, *Iphigenia among the Taurians*.

Again we have the opportunity of comparing the genius of the modern dramatists with that of the ancient, as was the case in the play, *Iphigenia at Aulis*.

Goethe's Iphigenia is in striking contrast with the Iphigenia of Euripides. Two women could scarcely be more dissimilar. They resemble each other chiefly in name. Goethe's Iphigenia is a woman of the most delicate sensibilities, of the highest ideals, retiring, who could under no circumstances force herself to take upon her lips an untruth, who could conceive of no motive sufficiently strong to induce her to practice deceit upon her friends—who risked not only the failure of securing the image, not only the probable death of Orestes and Pylades, but risked life itself rather than lend herself as a contributory cause toward deceiving Thoas, the barbaric king.

In Goethe's play, at the very opening we find this priestess of Artemis' temple sadly wandering through the sacred grove, lamenting her lonely lot in the world, and speaking of her present existence in tones which indicate a nature that has surrendered itself absolutely to the demands of some higher power. Her life has been so pure, so strong, so patient, and so sympathetic that she has unconsciously tamed these savage people and through her persuasive lips has prevented the execution of the law for many years, so that Greeks who were unfortunate enough to land on these hostile shores have been allowed to live through the gentle influence of this charming personage. Like many another beautiful soul, she seems unconscious of her hallowed influence and would belittle the life that has proved so powerful while so quiet.

In this play, again, we have the surrender to modern demands

and a motive introduced entirely foreign to Greek ideals, which according to modern notions must be inserted in order to furnish sufficient incentive for Iphigenia's violation of her sacred office as priestess in the temple of Artemis.

Thoas, the Taurian king, is in love with Iphigenia, and, angered at her rejection of his proposal, insists for the first time in all these years that the Greek strangers shall be executed in accordance with the law's demand.

When Orestes and Pylades are revealed to Iphigenia, she desires, as strongly as woman can, to save their lives. But, on the other hand, she cannot make herself a party even to deceiving much less injuring the king and the people who have treated her so kindly these many years.

In Goethe's Iphigenia there is an absence of that love of country, that absorbing interest in one's own family, that reverence for everything concerning Greece that is a controlling motive in Euripides' Iphigenia. It is not strange that a modern writer, even a genius as great as was Goethe, should fail to comprehend what Iphigenia must be, must do, to be true to the Greek ideals. He is presenting—as though she belonged to Greek heroic time—a woman who is Christian throughout, in thought, in principle, in ambition, in action, for whom a violation of high ethical notions would be a violation of deep religious belief and an unpardonable offense against the God she loved and served.

Goethe's mistake, if it was a mistake, lay in portraying a woman ideally good, according to Christian standards of his own time, as though that same type of woman, with the same standards and ideals, lived a thousand years before the Christian religion was born.

The poet realizes the impossibility of having such a person do anything which was splendidly heroic, and so he changed his play toward the end, making it quite different from the original Greek, that his heroine should be asked to do nothing impossible and should still be able to shine in a way worthy of her position; and thus it was that he brings about a conflict between contending forces and makes two principals, the king on the one hand and Orestes on the other, face each other as in mortal combat; mean-

while the gentle Iphigenia, devoted to both these men so important in her life, steps in as peacemaker, and with her persuasive words and gentle manner brings about a reconciliation and makes possible the fulfilling of Apollo's command by an interpretation of the oracle different from that which they had conceived.

Goethe's Iphigenia is of such gentle mold that even when Orestes and Pylades are saved and she is given permission to retire to Argos with them, and the sacred image is to be preserved in the temple which it has adorned for so long, and everything is satisfactorily settled, she cannot turn herself from this place and these people without winning the hearty consent of the stern king. To her gentle nature a well-wished good-by must be spoken by him whom she hesitated to offend before she could happily retire even on so desirable an errand as a journey to her beloved home.

She is of such a heavenly mold that even her presence in the sacred grove made it impossible for the furies longer to control Orestes. Her very presence was sufficient to banish to the realms below these fiends who laughed and raged in mockery before all threats or opposition of mere man, man with natural tendencies, passions, ambitions, his nature touched but lightly with spiritual things.

Of the four plays with which we are concerned, Goethe's is most satisfactory to the modern reader if he will forget that Iphigenia is supposed to be a Greek and to have lived approximately 1000 B.C. Were one seeking to cull terse, comprehensive, lofty expressions of emotion, philosophic truths of ideals in life, he would find Goethe's Iphigenia abounding in them. The play is rich in those sayings which one gladly cherishes, whatever their source, and the possession of which enhances life, feeds the mind, and stimulates the soul.

While claiming so much and while claiming further that to my mind the play as a piece of artistic work is of greater excellence than any of the others with which it is compared, yet one would look in vain for sharp, ringing sentences from a gentle, yielding creature. She is courageous, with a woman's courage, calm when momentary danger confronts her alone; but she has no power of initiation and would have failed in leadership had not an injury to her conscience been involved.

THE DESIRABILITY OF LATIN IN THE EIGHTH GRADE

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The question raised in this paper is whether or not it is desirable that pupils should begin the study of Latin at an earlier age than is at present commonly the case. The subject as stated is "The Desirability of Latin in the Eighth Grade," but much that I have to say would apply equally well to an advocacy of Latin in the seventh grade or even earlier. The majority of pupils in this country begin Latin in the ninth grade, that is to say in the first year of their high-school course. That this is the case is due to the organization of our public-school system, which consists usually of an elementary school of eight grades plus a high school of four grades. And this organization is in turn the result of a series of accidents in the early history of American schools, rather than of any reasoned-out theory of education. There is no European parallel to such an organization, no basis for it in the physical and mental development of the pupil, in short no argument for it except the fact that it exists. Most authorities on education insist that an elementary school of six years plus a high school of six years or perhaps five years would much more nearly meet the needs of the pupils, and many believe that this is the type of school organization to which we shall presently come. Another plan which meets with considerable favor calls for an elementary school of six years, an intermediate or lower high school of three years, and an upper high school of three years.

Meantime in many schools something of the same result is being secured by the introduction of certain so-called high-school subjects into the upper grades of the elementary school. German, French, algebra, science are among the subjects which are being taught with success in the seventh and eighth and in some cases still lower grades. The question is: Is Latin such a subject? And

if so, what are the best means of introducing it and the best methods of teaching it to pupils below the high-school grades.

If we set aside for the moment the administrative problems involved, it seems to me that there can be only one answer to the question. In the acquiring of a correct pronunciation, in the memorizing of forms and vocabulary, in learning to read and write by imitation, the advantage unquestionably lies with the pupil of twelve or thirteen as compared with the pupil of fourteen or fifteen. This statement is not based merely on educational theory. Experience in English, Scottish, French, and German schools and in a considerable number of American schools proves the truth of the statement. The Blake School at Minneapolis, for example, successfully introduces Latin into the fifth grade along with English grammar, and carries the subject through the sixth, seventh, eighth, ninth, tenth, and eleventh grades, thus approximating the curriculum of the English and Continental schools. In this school the effort is to make the organization meet the educational needs of the pupil, instead of the reverse. Permit me to quote from the headmaster, Mr. C. B. Wilson, who says:

This plan for Latin I have deduced as a result of my observation for a dozen years in Lawrenceville, where I saw boys of about fourteen or fifteen coming in from all over the country handicapped in their study of Latin by their late start. So far, we have found that the experiment entirely justifies itself. Little boys take to the Latin with avidity, and their memories are in much better condition to acquire forms and vocabulary at ten than they are at thirteen or fourteen. We believe that we shall make real Latin scholars out of most of them, in the sense that they will have a firm grip on the language and their minds will develop under its logical requirements.

In Lincoln, Nebraska, the brilliant children from the various elementary schools are transferred at the end of their sixth-grade work to a special school where they are given the opportunity to do seventh-, eighth-, and ninth-grade work in two years. In these two years they complete, in combination with seventh- and eighth-grade English, the regular ninth-grade Latin and then take up the second-year work in the high school.

In Grand Rapids, Michigan, Superintendent William A. Greeson has tried in a few elementary schools the experiment of combining

technical English grammar with Latin in the seventh and eighth grades. He states his conclusions as follows:

We begin the study of technical grammar in the seventh grade. By being taught Latin and English grammar together, pupils will leave the eighth grade with a better knowledge of the English grammar and with a year's work in preparatory Latin more thoroughly done than is possible in the first year of the high school. In other words, the English grammar is better done and they have a year of Latin to their credit. I have found that the pupils enjoy this combined Latin and English better than they do English grammar alone. I am thinking of recommending that this be the practice in our schools. Of course, there comes the difficulty of finding teachers who can do this work.

This last sentence brings up one serious administrative problem involved, the difficulty of securing teachers prepared to do the work. In most of the school systems where the teaching of Latin is being successfully carried on below the high-school grades, there exists some form of departmental instruction comparable to that of the high schools. On the other hand, wherever the experiment of Latin in the grades has been tried and has proved unsuccessful the failure can usually be attributed to the difficulty of securing teachers who are able to teach Latin along with reading, writing, spelling, history, geography, English grammar, arithmetic, music, drawing, and gymnastic dancing. This was one reason for the failure of the plan in Chicago some years ago. I understand that another obstacle to success in the Chicago experiment was the lack of sympathetic co-operation on the part of high-school teachers of Latin. With what it seems to me was lamentable shortsightedness the high-school teachers often refused to accept the work done in the grades, and insisted on starting the pupils all over again—a most discouraging procedure for the pupils and the grade teachers alike.

In some cities, for example in Detroit, Michigan, the administrative officers solve this problem of instruction by assigning the Latin classes in the elementary schools to regular high-school teachers.

In Indianapolis the work of the seventh and eighth grades is organized by departments, with special teachers for special subjects. I know more intimately the system employed in these schools, as

I was for three years supervisor of the Latin in the two high schools and the ten grammar schools in which Latin is taught. The plan adopted there is to combine Latin with technical English grammar in the eighth grade, with the result that the pupil secures credit in English grammar and in addition credit for one half-year's work in Latin on entering the high school. Only the stronger pupils are allowed to elect the Latin-English combination. In some cases the more capable students in the second half of the seventh grade are allowed the same privilege. These pupils of course gain a half-year in promotion in addition to the extra half-unit in Latin. A similar plan is employed for algebra, German, and English, and so it is not uncommon for a pupil to enter high school with four half-units of high-school credit and thus be able to complete the high-school course in three and a half years. Obviously such pupils would not be likely to secure four years of Latin if they did not begin the subject before they entered high school. Of a class of twenty-seven now completing Vergil in one of the Indianapolis high schools, nineteen entered with credit from the eighth grade, and only eight began Latin in the high school. These Latin-credit pupils are among the best in school, and are, to use one teacher's expression, "a perfect delight." Those few pupils who elect Latin in the grades and fail to receive credit repeat the subject in high school with added chances of success.

In response to an inquiry addressed to an eighth-grade teacher who has the Latin in one of these departmental schools, I received the following statement, which I quote verbatim as stating a typical case from the teacher's point of view:

I am very glad to have the opportunity of saying that I think the plan of introducing the study of Latin in the eighth grade of the grammar school is an admirable one. This is the seventh year in which Latin has been offered as a subject in the Irvington School. At the present time 50 per cent of the eighth-grade pupils are taking Latin and more would take it if permitted to do so. The daily program provides only one teacher of Latin and one period for its study, and as it is unwise to make classes too large, often the number taking the subject must be limited. Some semesters we cannot have a Latin class at all because the eighth year is not large enough to separate into two divisions, and no pupil is ever forced to enter a Latin division.

At the beginning of the present year, in September, twenty-eight pupils of the eighth grade began the study of Latin in one class. At the end of five

months' study there were no absolute failures, but two pupils who were not unusually strong in any of their work were asked to drop the two high-school subjects. This means that 92 $\frac{1}{2}$ per cent of a class of twenty-eight pupils did creditable work. The class has twenty-six pupils now and is doing good work.

I cannot tell what percentage continue the subject for any length of time in the high school, but the number selecting it as a subject when they enter from the grade school is gratifying.

We have no regular meetings now, but the Latin teachers in the grades often confer, in order to keep our classes moving at much the same rate. I think our regular meetings with the supervisor, early in the introduction of the study, set a standard for character of work and rate of progress, for we have found when consulting each other, and when receiving transfers from other buildings, that our progress has been much the same.

We have a uniform examination at the end of the term. The questions for the examination in January, 1914, were made by a committee—a teacher from Shortridge High School, a teacher from Manual Training High School, and a supervising principal of the grades.

In my own experience this year the Latin division of the 8B class made a grade of 89 per cent in Latin, and 85 per cent in English grammar, while the English section of the class did not reach a grade of 70 per cent. This is not because the Latin division is that percentage stronger in all work, or that all the English grammar was taught to the Latin section. I feel that much of the difference arises from the fact that Latin is conducive to good habits of study. The children generally welcome the subject because of its definiteness. I am also glad of its help in the work in reading. Its assistance in working out new words is valuable.

I sincerely wish to advocate the study of Latin in the advanced grades of the grammar school.

This teacher adds in a personal postscript: "I have an excellent class this year, and am enjoying my work. It's the one time in the day when I do as Dr. King says, 'chuckle while I teach.'"

Another Indianapolis teacher says of the Latin: "It is a very satisfactory substitute for eighth-grade grammar, and makes much more intelligent readers and spellers of the pupils who have taken it—in fact, gives them a noticeable increase of power in handling the English language and comprehending it."

Still another adds this point: "I favor Latin in the eighth grade if for no other reason than that it is something new and fresh—a new interest for the child. The Latin classes are so busy that they learn to use their time well and form better habits of accuracy, punctuality, and even attendance."

Cases are given by several teachers showing that not infrequently pupils who would otherwise drop out of school are carried over into high school by this new-found interest.

I am indebted to Professor Nutting of the University of California for much valuable information in regard to the rather extensive experiments being carried on in some of the schools of his state. Professor Nutting kindly sent me in advance the material which he has since published in the *Classical Weekly* for March 21. In Berkeley, Los Angeles, Palo Alto, and Oakland there have been organized what are called intermediate schools or lower high schools. These schools receive the pupils from the elementary schools at the beginning of the seventh grade and carry them through the eighth and ninth grades. Instruction in these schools is organized on the departmental basis, and Latin, German, French, and Spanish are among the subjects offered. There is much to commend such a plan from the point of view of general educational reform. The principal of one of the schools says:

The seventh grade seems an ideal place to begin the study of a foreign language because the general elementary work has been finished and, with the beginning of the adolescent period, the pupils are ready to try new things. They are not yet self-conscious and are willing to make the peculiar efforts necessary in "twisting the tongue around" a new set of sounds. Our pupils did remarkable work in acquiring a perfect pronunciation and making as rapid progress in actual amount of work covered as ordinary high-school students. Besides, they did not lose anything in their other subjects but seemed rather to acquire new interest.

It is the plan in these California schools to devote the whole of the seventh and eighth grade to work below the grade of Caesar, though more ground is covered and much more thoroughly than in the ordinary ninth-grade or first-year high-school classes. The superior preparation of these pupils over that of the regular ninth-grade product has been repeatedly shown by comparative examinations and by the greater ease with which they handle the reading of Caesar, though they are one year younger at the time than the other Caesar pupils. Some of the reasons assigned for this superiority are:

1. Greater interest, enthusiasm, and responsiveness on the part of the younger pupils. A single visit to these classes will convince the most skeptical as to this fact.

2. Greater ease with which the younger pupils learn pronunciation, forms, vocabulary, and the "knack" of reading, writing, and translating. They seem fairly to absorb their Latin.

3. Greater thoroughness and accuracy, because a greater amount of time is given to the subject, i.e., two years instead of one. There is time for games and for the employment of other devices involving the play element.

4. Better teaching, partly as a result of the reasons just stated, partly because there is better opportunity for correlating the pupil's work, better supervision of study, and perhaps most of all because the grade teacher knows or is forced to learn that it is the "child" which is to be taught and not the "subject." As one teacher puts it: "Latin in the grades *has* to be taught in such a way that it becomes a part of the child's experience." In most seventh and eighth grades no home study is allowed, and the teacher is compelled to adopt or invent methods to meet the situation. The result is more teaching and less assigning of lessons and hearing of recitations.

5. Fewer distracting influences than those which beset the first-year high-school student, due to great changes in the pupil himself and in his relation to his social environment, as well as to a change in school building, discipline, and in methods of preparation and reciting his lessons.

One advantage mentioned above deserves repetition and emphasis, and that is the immensely greater probability that the pupil who begins a language at the earlier age will acquire a larger and surer working vocabulary, and escape forming the "dictionary habit," that time-wasting, soul-destroying curse of so many language students. This advantage alone, I am almost ready to say, is a convincing argument for the desirability of beginning Latin in the lower grades wherever the school organization makes this at all possible.

That the total number of Latin students in a given school system would be increased by this method is to be expected, and statistics show that the expectation is realized. Also it is clear that pupils entering the high school with a half-year's or a year's credit in Latin will stand a better chance of completing the four-

year Latin course, even though they remain less than four years in the high school. The situation in the Indianapolis Vergil class mentioned above is a case in point. It is not likely that many of the nineteen pupils who entered high school with a half-year's credit would remain an extra half-year in order to complete the four-year Latin course. Those who do remain the full four years may take up Greek, or additional reading in Latin, where such courses are provided, as, for example, in two Los Angeles high schools where two years of college Latin are offered.

Another point not to be overlooked is the small number of failures in classes made up of seventh- or eighth-grade pupils as compared with the frightful mortality among beginners in the average high-school class. It is a maxim in the business world that a satisfied customer is the best advertisement. The maxim applies equally well in the school world, and the reverse is especially true: a large number of dissatisfied and failing students is the worst possible recommendation for a subject.

It is sometimes said in opposition to the plan we are here advocating that pupils in the seventh or eighth grades are too immature to grasp the complexities of a highly inflected language. That is a valid objection only to those who consider the abstractions of formal syntax the first and most important element in the learning of a language. However, for such a method the high-school Freshman or Sophomore will be found to be almost equally immature. Any student, whatever his age, really "picks up" much more of a language than he rationalizes into his system, or at any rate he must "pick up" a great deal in the way of vocabulary and forms before the rationalizing process can possibly begin. The late Professor Johnston's dictum "never teach today what you can put off till tomorrow" applies particularly to the teaching of formal syntax, but it does not apply to the learning of forms and the acquiring of a vocabulary. For these features of language study the earlier the better. There is every reason to believe that the children in ancient Rome learned to understand and use considerable Latin long before they had reached the high-school age. At any rate we know that for the past three hundred years nine-year-old German boys have been taking up the study of Latin with an enviable degree of success.

If any college or high-school teacher has any lingering doubts as to the feasibility of the plan, he need only to visit a normal seventh- or eighth-grade Latin class to be convinced; or better still, let him undertake the teaching of such a class. He will learn something to his advantage about children and probably about *teaching*.

At the University Elementary School pupils are promoted to the high school at the end of the seventh grade. The class promoted last year is now doing full first-year work in Latin, with grades averaging a little above that of the regular ninth-grade pupils who were received from the eighth grades of the public and other private schools. One of our teachers who has two of the ninth-grade classes took charge of this eighth-grade class one day last week in the absence of their regular teacher. The substitute teacher's rather breathless comment after the experience was: "Why, they're the brightest things I ever saw!"

Last year the writer had the pleasure of teaching an eighth-grade Latin class of volunteers who met after school hours. There was no study permitted outside of the forty-minute period except in the case of absence. A full year's work was completed, and all these pupils are now doing very satisfactory work in Caesar.

Entirely unworthy of any consideration is the objection sometimes raised that there are not the proper books and other materials at hand nor the proper methods yet developed for work in these lower grades. If this is the case it is only a challenge to find or create them.

I am sorry to say that some high-school teachers have been known to exhibit an unbecoming jealousy in connection with any proposal to place present high-school subjects farther down in the curriculum. Perhaps in some cases there is also a fear for their jobs. It may be that the solution of the most serious difficulty in the way of offering Latin in the grades—namely, that of securing properly equipped teachers—is to be met by transferring some of the better high-school teachers to the grades. This would help toward remedying a great fault in our present educational system, the lack of closer co-operation by departments between elementary and high schools.

Students of educational problems tell us that a reorganization of our whole educational system is imminent, and we have but to look about us to see that the reorganization is already going on. The question before each of us then is whether we shall take advantage of whatever opportunities are offered to enlarge our borders, in the only direction left open, or sit idly and indifferently by and allow further encroachments to be made by subjects whose intrinsic worth as educative instruments we believe inferior to our own, but whose advocates have the foresight and energy to urge their claims upon public attention.

Notes

[Contributions in the form of notes or discussions should be sent to John A. Scott, Northwestern University, Evanston, Ill.]

THE PARTING OF HECTOR AND ANDROMACHE

SECOND NOTE

In the previous note on this theme (*Classical Journal*, March, 1914) this scene was discussed on the inherent probabilities, without touching Homeric parallels or the law of Aristarchus by which Homer is to be explained from Homer. The present note has for its aim the application of the doctrine "Ὁμηρον ἐξ Ὁμήρου σαφηνίζειν" to the above problem.

Homer has several minor parting scenes, such as those between Nausicaa and Odysseus, Odysseus and the leaders of the Phaeacians, Telemachus and his hosts at Sparta, but these are partings of casual acquaintances and do not represent the breaking of old or strong ties.

The parting of Calypso and Odysseus is, on her part at least, almost a parallel with the one in the sixth book of the *Iliad*. How a modern would view this scene and where he would put it is illustrated by Stephen Phillips' *Ulysses*. In that play the passionate farewells are spoken on the shore, and during their utterance Ulysses embarks and speaks his final words from the deck of the moving ship, which slowly fades from the sight of the distracted goddess. Where does Homer place the scene of these farewells? The story is found in the fifth book of the *Odyssey*. When Hermes warns Calypso that Zeus has decreed that Odysseus is to leave her, the goddess reluctantly seeks him out and eagerly attempts to persuade him to remain with her and to become immortal, but failing in this she bids him farewell:

ε 205: σὺ δὲ χαῖρε καὶ ἔμπευ—

the finest words of parting which I have ever read! We expect these to be the last words and that Calypso and Odysseus will part at once, yet, instead of parting, he follows her to her home and for four days under her direction works at his raft, and on the fifth he leaves her without either of them speaking another word of farewell. It seems too deadly a parallel even to draw it, to say that Hector and Andromache bade farewell, that he was slain on the fifth day thereafter, and that the last parting was in silence, and that Odysseus and Calypso bade farewell, that he parted on the fifth day thereafter, and that the last parting was in silence.

The fact that one died on the fifth day and the other departed on the fifth day after the farewells were spoken can hardly be more than an accident, but the fact that neither parting scene is put at the time of the last meeting must

be no accident, but poetic design. No careful student of Homer can fail to grasp the poetic purpose in this. The poet constantly avoids scenes of too much tragic pathos or too great emotional intensity. Examples abound, but two will suffice. When Hector met his death at the hands of Achilles the wife was not a witness of that scene, even if it was acted in full view of the walls, but she was busy with her work in her own room, and at the very moment he was slain she is calmly at work on peaceful scenes:

χ 440: ἀλλ' ἥ γ' ἰστὸν ὕφαινε μυχῷ δόμου ἐνὶ ἡλοῖο
δίπλακα πορφυρέην, ἐν δὲ θρόνα ποικίλ' ἔπασσεν.

What an opportunity the poet had to place Andromache on the walls as a spectator and "to tear a passion to tatters"! This composure is shown again in the fact that we never hear the groans or the lamentations of the wounded and the dying, and no soldier raises himself to his knees and breaks the death sobs and groans by saying, "Take this lock of hair to mother," or "Tell father I die, but I have kept my shield and sword."

If the scene of parting in either case had been put at the moment of greatest danger or intensest emotion it would have violated that fine poetic and reserved feeling which Homer everywhere shows.

The placing of the parting words of Hector and Andromache and of Odysseus and Calypso well before the last and final farewell is a perfect example of the Homeric and Hellenic reserve which is best expressed by the phrase *μηδὲν ἄγαν*, and which induced the great Attic orators to close their speeches with calmest utterances.

The same unerring poetic judgment shows itself in the parting of Hector and Andromache and in the parting of Odysseus and Calypso.

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AULUS GELLIUS ON *MALA PROHIBITA* V. *MALA IN SE*

In his discussion "Of Laws in General" Blackstone¹ says that every law may be divided into several parts, viz., declaratory, directory, remedial, and vindicatory. He explains that those rights established by God and nature need not the aid of human laws and receive no additional strength by being enacted by the legislature nor can the legislature destroy them; nor do divine or natural duties receive stronger sanction by being declared to be duties by law. He continues: "The case is the same as to crimes and misdemeanors that are forbidden by the superior laws and are therefore styled *mala in se*." Again Blackstone says:² "In relation to those laws which enjoin only positive duties and forbid only such things as are not *mala in se* but *mala prohibita*

¹ Introduction, p. 54.

² Introduction, p. 58; see also Holland, *Jurisprudence* (9th ed.), p. 35; Kent, I, 467; Cyc, 36, 1; Bouvier, *Law Dictionary*, s.v. "Mala in se."

merely, conscience is no further concerned than by directing a submission to the penalty. . . .” That is to say, it is not a question of morals in case one commits *mala prohibita*. Austin¹ suggests that the distinction between *mala prohibita* and *mala in se* is one made by modern writers and tallies with the distinction of crimes *iuris gentium* and crimes *iure civili* made by the writers of the Roman law.

An interesting passage in Aulus Gellius² seems to show that the distinction between *mala prohibita* and *mala in se* was recognized in non-legal literature much earlier than Austin supposes. This essay of Gellius represents Tiro, the amanuensis of Cicero, as making a criticism upon the speech of Cato in defense of the Rhodians. Cato had said that the Rhodians should not be punished simply because they had wished for the success of Perseus and the defeat of the Romans in the late Macedonian war. He argued that only overt acts, not thoughts and desires, are punishable. The law forbade the holding of more than five hundred *iugera* of land. But Cato says: “We all desire more but are not punished for that desire.” Now Tiro asserts that it was an unfair and sophistic argument to compare the desire to have more than the amount of land allowed by law with the desire to wage an unjust and impious war against the Romans. Gellius defends Cato and asserts that he was shrewd in selecting examples of acts.³

quae non iure naturae aut iure gentium fieri prohibentur [that is *mala in se*] sed iure legum rei alicuius medendae aut temporis causa iussarum; sicut est de numero pecoris et de modo agri praefinito. In quibus rebus, quod prohibitum est, fieri quidem per leges non licet; velle id tamen facere, si liceat, inhonestum non est—(sunt ea quae) neque facere neque velle per sese honestum est.

Gellius' first point then, just as Blackstone's, is that it involves moral turpitude to do or wish to do certain things which are common-law crimes or misdemeanors, contrary to the *ius naturae* or the *ius gentium*. These things are *mala in se*. But there is no question of morals involved in the doing or the wishing to do those things which are forbidden by law, simply because the doing of them has been found to be contrary to public policy. The latter are *mala prohibita*. Paulus says⁴ that to commit theft is prohibited by the law of nature. Blackstone⁵ enumerates theft as one of the things which are contrary to the law of God and of nature and as a *malum in se*.

A second point, a part of this same argument of Cato, is that while certain desires may be culpable morally, they are not punishable legally. He says⁶ that inasmuch as we should not regard it as a credit to a man that he wished to do a favor (*voluisse bene*) but did not do it, so it should not be regarded as a discredit that he wished to do harm but did not. Deeds only are subject to legal review, but mere desires, empty of attempt at fulfilment, are not subject to the

¹ *Jurisprudence*, p. 829.

² *Noctes Atticae*, VI, iii, 45-47.

³ *Ibid.*

⁴ *Digest*, XLVII, ii, 1, 3.

⁵ Introduction, p. 54.

⁶ *Noctes Atticae*, VI, iii, 38.

laws or to punishment. The contrast which students will recall is made in the classical Greek writers, especially in the orators, between word and deed, λόγος and ἔργον, is here the foundation of a legal argument in favor of the Rhodians who were practically on trial before the Roman senate. The contrast is suggestive of Holland's¹ definition of law, which is, in part, "a general rule of external human action."

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"IUGIS AVULSA," AEN. ii. 631

The tree, Virgil says, has been cut by the farmers' axes. It totters, its leaves quiver, its top bows:

vulneribus donec paulatim evicta supremum
congemuit traxitque iugis avulsa ruinam.

As far as I know, editors from Servius down are unanimous in taking *iugis* to mean the mountain ridge. Several, however, feel a difficulty. Knapp says: "Strictly, the tree is severed from its stump and roots, but since these bound it to the *montes* and the *iuga*, the poet may fairly speak of the tree as severed from the heights."

Henry, Conington, and Papillon and Haigh all recall Ovid M8, 775-77:

. . . . labefactaque tandem
ictibus innumeris, adductaque funibus arbor
corruit, et multam prosertavit pondere silvam.

They suggest that Virgil's tree was torn away (with ropes) from its base, but they obtain this interpretation by supplying the word for "base" or "stump"; all understand *iugis* as referring to the mountain heights. Conington explains this view at some length: "Henry . . . seems also right in connecting *iugis* with *traxit ruinam* and understanding *avulsa* of tearing away the tree from the stump with ropes, like the description in Ovid M8, 776. *Traxit ruinam iugis* will then mean that the tree fell heavily, and lay at length along the mountain, not, as has been supposed, that part of the mountain gave way with the tree."

It chances that I have lately had in a Virgil class a young man from the Michigan lumber country. To him there was no mystery about the word *iugis*. That part of the description appealed to him at once as evidence that Virgil was a genuine countryman, and knew how trees were felled. He reminds us that cuts are made into opposite sides of the bole until the tree is torn from what remains uncut. This leaves a wedge-shaped projection, more or less splintered into jagged *cacumina*. "We always call that the 'ridge,'" said the student-lumberman.

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¹ *Jurisprudence*, p. 39 (9th ed.).

THREE ANCIENT CRITICS OF MODERN EDUCATION

At line 1321 of Aristophanes' *Clouds* Strepsiades rushes screaming into the orchestra, pursued by his son Phidippides.

"You rascal, do you strike your father?" cries the old man.

"And don't I rightly, when you won't applaud Euripides, the profoundest of poets?" answers his son.¹

Then the Wise Youth proves to his father that if blows administered by parents are good for children, blows bestowed by children are good for parents. Moreover, to strengthen his argument, he offers to beat his mother.

In the *Bacchides* of Plautus² the tutor complains of "Discipline."

Lydus says:

Formerly a man would receive a public office by vote before he ceased to obey his tutor. But now, before he is seven, if you lay a finger on a boy, *presto!* my lad breaks his tutor's head with his slate. When you go to the father to expostulate, he says to his son, "Be one of us,³ so long as you can defend yourself from injury." The tutor is then called for: "Look here, you worthless old fellow, don't you touch this boy, for he has acted like a man."⁴ The despised teacher goes, looking like a lantern with its oiled cloth. Judgment given, the two depart. On these terms can a teacher keep up authority, if he is himself first beaten?

In the *Clouds* the Just Cause sets forth the good old system of his day. "At meals," says he, "a boy was taught not to snatch the head of a radish nor to grab before his elders, nor to gobble up tidbits, nor to ti-he, nor to sit with crossed legs."⁵

But the best criticism of the old Attic education, according to Starkie,⁶ is found in an oration of Dio Chrysostom,⁷ which seems to have been borrowed from the *Protrepticus* of Antisthenes. Socrates is disclosed discussing education in the Lyceum and the market-place. His system embraces subjects practical and humanitarian, but he values both in proportion as they make men honorable and good. He asks:

Do you think, that by learning to play the lyre, to wrestle and to read your letters, you will be more temperate? . . . The aim of education is that, in the hour of need, men may do what they have learnt. A steersman must guide the tiller, the physician must employ his drugs. So, in your case, in the Assembly some of you should play the lyre, others wrestle, others read passages of Homer and Hesiod. . . .

¹ L. 1377.

² Ll. 437-48 (Lindsay, Oxford text). For the translation I am indebted chiefly to Professors Fairclough and Knapp.

³ Probably a military figure.

⁴ *Strenue*.

⁵ Ll. 981-83. Translation by W. J. M. Starkie, *The Clouds of Aristophanes*, p. 219, 1911.

⁶ Pp. xlv-xlv.

⁷ Ερ' Ἀθήναις περὶ φύγης (xiii. 16 f.).

But the truly ignorant are not those who do not know how to knit or cobble, or dance, but rather those who are unaware of what really makes a man honorable and good (καλὸν καὶ ἀγαθόν).

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THE NEW AND THE OLD METRIC

In the *Classical Journal* for February (IX, 212) Dr. Husband states the case for the "modern" school of metricists, as they prefer to be called, rather than "new," and states it very fully and lucidly. If nothing else is gained, the stimulation of interest in a subject of high significance is thereby assured.

But it is by no means certain that the way indicated by the modern metricists is as promising as they assume. Professor White urges the study of the ancient metricians, in preference to those that followed Hermann, and especially in preference to the logaoedists. There can be no doubt that a careful study of Hephæstion and of his forerunners and epitomators will yield results, but it is more than doubtful whether the solution of difficulties is to be sought in this direction. These men were removed by many centuries from those that devised and successfully used the Greek lyrical forms. While the analytic critics of ancient times often show keenness in the classification and interpretation of existing facts, the setting-forth of a historical development was not a matter in which they excelled. To be quite fair, it scarcely interested them. In other subjects, such as grammar, the categories of Greek science are rather schemata devised especially for the phenomena collected, than anything which was deducible from the history of the forms. So, in metric, it is open to question whether most of their forms are not artificial schemes constructed to make up a rounded and logical system, and whether they had any basis in actual poetic practice. Does anyone believe that the amphibrach, or palimbacchæus, or molossus was a real foot? Or with those metricists who distinguished between various degrees of the μακρά from the first degree, such as ῥ, to the sixth, exemplified in σπλαγχ—? Aristoxenus (*Harm.*, sec. 30) has a passage well worth noting, which ends as follows: καθόλου δ' εἰπεῖν, ἡ μὲν ῥυθμοποιία πολλὰς καὶ παντοδαπὰς κινήσεις κινεῖται, οἱ δὲ πόδες οἷς σημαινόμεθα τοὺς ῥυθμοὺς ἀπλὰς τε καὶ τὰς αὐτὰς αἰεῖ. Aristoxenus can hardly be right, if Hephæstion's list of possible πόδες (iii. 2) is authentically gotten from actual verses. And surely the pupil of Aristotle is better authority than the teacher of the Emperor Verus.

To Aristophanes, who was much nearer to the melos in time, and infinitely nearer in spirit, all the lyrical portions of a tragedy are gathered under the term τὰ μέλη (*Ranae*, vss. 1248, 1262). The Platonic Socrates (*Rep.* 400b) refers his hearers to the musician Damon for fuller knowledge of the dactylic or enoplic rhythms. Indeed, the attempt to study ῥυθμική or μετρική apart from music is already deplored by Aristoxenus. If, therefore, the lyrical meters were

inseparably associated in practice with music, it is at least plausible that their rhythm was as much the rhythm of the music as of the words. And if this is so, the understanding of Greek music is much more necessary than ingenious hypotheses about the essence of the various meters.

Now, of Greek music we have abundant remains, but unfortunately they still lack their interpreter. Erwin Rohde was believed to be busy with the matter just before his death. As a matter of fact, the task would seem to need someone who, like Rohde, combined a high degree of artistic sensibility with a most exacting scholarship. But the difficulty of a problem is no reason for shirking it. Greek music has yet to be thoroughly attacked with full scientific equipment, which will include a really complete study of all existing musical forms and instruments, and for this anthropologists are daily gathering material. Secondly, it will demand a mastery of the physiology and psychology of rhythm, which is itself a task of the first magnitude.

That may seem an arid and dreary road to the Delectable Mountains, but it is worth while if the end is worth while. When we consider that Greek poetry is one of the supreme art-forms of Mediterranean civilization and that without a real grasp of its form, we are reduced to do as Cicero did, viz., to read the lyrics as though they were formless, it is scarcely open to classicists to question the value of the end in view, after having spent tomes in combating a false restoration of a torso, or the deviation of a line in the foundation of the pre-Mnesiclean Propylaea.

MAX RADIN

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DE LEGE PAPIA

In his article on "The Prosecution of Archias" (*Classical Journal*, IX, 168) Mr. Husband states: "In the event of conviction there was apparently no penalty prescribed, but the person convicted was simply thereafter excluded from participation in the privileges of citizenship."

This would seem to be an error, in view of Cicero *De off.* iii. 47: "Male etiam qui peregrinos urbibus uti prohibent eosque exterminant, ut Pennus apud patres nostros; Papius nuper. Nam esse pro cive, qui civis non sit, rectum est non licere." Further Dio Cassius 37, 9: καὶ ἐν τούτῳ πάντες οἱ ἐν τῇ Ῥώμῃ διατρίβοντες πλὴν τῶν τὴν νῦν Ἰταλίαν οἰκούντων ἐξέπεσων Γαίον τινὸς Παππίου δημάρχου γνώμη; ἐπειδὴ ἐξεπόλαζον καὶ οὐκ ἐδόκουν ἐπιτήδευοι σφίσιν εἶναι ξυνοικεῖν.

From these citations it must be evident that the Lex Papia very specifically was a *ζηλολασία* and contained as its sanction the penalty of expulsion. That in the nature of things it could not be executed is quite another matter.

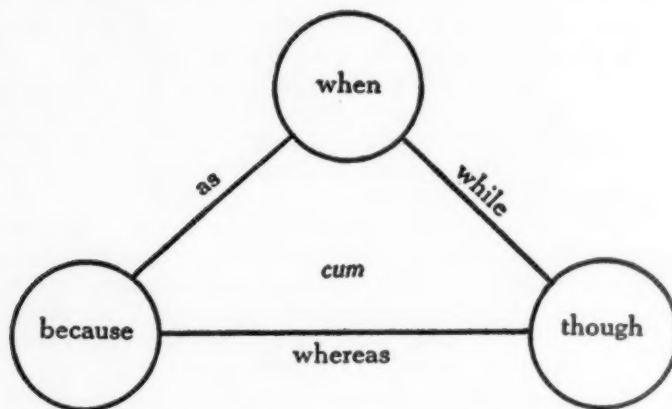
MAX RADIN

NEW YORK CITY

THE MANY-SIDED CUM

To the student beginning Latin, the conjunction *cum* presents an enigma. Why should one word have been made to express so many different relations of thought? Did it ever convey to a Roman reader or hearer a sense of cause or concession distinct from that of time? Or was it a vague, colorless connective, one which would better be supplanted by *quod* or *quamquam* to secure definiteness? Indeed how could the same word serve for the two opposite ideas of cause and concession, especially as it governed in either case the same mode?

There is no English conjunction so versatile as the Latin *cum*. But if the beginner were shown that *any two* of its three meanings can be expressed by a single conjunction in English, he would become less skeptical. To this end the following diagram and set of example sentences may be of service:



(Time) While Caesar sat, Brutus approached him.

(Concession) While Caesar knew Brutus' disposition, he took no precautions.

(Concession) Whereas Caesar was forgiving, Brutus was vindictive.

(Cause) Whereas Caesar's power seemed regal, Brutus resolved to end it.

(Cause) As Caesar had ended the republic, Brutus felt no scruples.

(Time) As Caesar read the scroll, Brutus raised his dagger.

JOHN M. BRIDGHAM

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Current Events

[Edited by Clarence W. Gleason, Roxbury Latin School, Roxbury, Mass., for the territory covered by the Association of New England and the Atlantic States; Daniel W. Lothman, East High School, Cleveland, Ohio, for the Middle States; west to the Mississippi River; Walter Miller, University of Missouri, Columbia, Mo., for the Southern States; and by Frederick C. Eastman, the University of Iowa, Iowa City, Iowa, for the territory west of the Mississippi, exclusive of Louisiana and Texas. This department will present everything that is properly news—occurrences from month to month, meetings, changes in faculties, performances of various kinds, etc. All news items should be sent to the associate editors named above.]

New York

The Oakwood Seminary.—Miss Anna Jane Maris, instructor in Latin at Oakwood Seminary, sends the following account of classical activities in her school:

A *Roman School*, Miss Paxson's Latin play, was given May 1 by Latin students of the Oakwood Seminary under the auspices of the "Sodalitas Latina" which was organized last fall. The presentation of the play was very successful and was enjoyed by an appreciative audience. Following the play, nine girls, who represented the Muses, under the direction of a Sibyl gave a Vestal Virgin Drill, made very pretty and effective by the use of lighted candles. In closing the evening's entertainment a quartet sang "Integer Vitae."

North Carolina

Meredith College.—*Dido: The Phoenician Queen* was presented recently at Meredith College and proved a notable success. The participants were students from the Latin and public-speaking departments of the college, with a chorus trained by Mr. Hagedorn. The title rôle was taken by Miss Isabel MacKenzie.

Ohio

Cincinnati.—Particulars follow concerning the Latin course for the commercial department as announced by Mr. Harry L. Senger of Woodward High School, Cincinnati, at the meeting of the Classical Association in Iowa City. Until the present year Latin had been excluded from the commercial department of the Cincinnati high schools. Mr. Senger succeeded in getting a Latin course admitted into this department on the condition that the Latin taught would be practical, i.e., would be helpful to the English. The result is a course very different from the ordinary preparatory Latin with which the new course does not aim to compete. It is Latin taught not for Latin but for the sake of English.

Mr. Senger has not yet completed the first year's work. He distributed copies of the course, as begun, among those who desired them. He regrets that he will not be able to supply at once copies to all to whom he has promised them, as the demand far outran the supply, but he will try to call in some of the copies first given out and send them to others.

The work necessarily has imperfections, most of which the author hopes to smooth out in the second working of the course. Persons receiving copies

have agreed to send him their criticisms. As there is here an opportunity for extending the influence of Latin he hopes to receive helpful advice from his co-workers. Opposition to the course has been very strong on the part of some of the modern-language teachers in Cincinnati, and in order to strengthen the position of the new venture, statistics are being gathered with regard to Latin in commercial departments. Teachers interested in the movement may assist by sending to H. L. Senger, Woodward High School, Cincinnati, the name of any high school which admits Latin as an elective in the commercial department.

Columbus.—The Columbus Latin Club held its third and last meeting for the year 1913-14 on May 2, at "The Sign of the Samovar." Professor W. E. Smyser, the speaker of the evening, gave an interesting talk on "Unused Power in Education." The teachers of North High School had on exhibition a set of Miss Sabin's posters, prepared by their students, which aroused a great deal of enthusiasm and lively interest among the other members of the club. Miss Kirby read an appreciation of the late Professor Josiah R. Smith, who was a member of the club. The following officers were elected for next year: Mrs. Clara F. Milligan, of North High School, *President*; Miss Margaret Watters, of East High School, *Vice-President*; Miss Marie Mulligan, of West High School, *Secretary-Treasurer*.

Indiana

Moore's Hill College.—A "Sabin" classical exhibit was given by the classical department of Moore's Hill College on April 16. The teachers had been gathering material for this exhibit since the Cincinnati meeting of the Classical Association, and the manual and charts were purchased last fall. Practically the entire work of preparing eighty charts was done by Miss Ora Stevens, academy teacher of Latin and Greek. On the afternoon of the exhibit, classes were dismissed. After a short program in the chapel, the audience was escorted to the library, where the exhibit had been arranged. In charge of each of the nine groups of charts was a demonstrator chosen from among the students to explain points not clear to those unfamiliar with the classics. This feature added much to the interest of the visitors and increased greatly the instructive value of the exhibit. Almost the entire college community, and many outsiders attended the display and expressed general gratification at its success. The result of the exhibit is just another proof of the benefit Miss Sabin has done the study of Latin through her collection of classical charts.

Richmond.—On May 1, at the regular chapel exercises, the Latin department of the high school, under the direction of Miss Elizabeth Smelser, head of the department, presented Miss Paxson's *A Roman Wedding*. The stage was arranged to represent the *atrium* of a Roman house; the costumes were simple and beautiful. The parts were well taken by the cast consisting of sixteen pupils, all of whom showed marked ability in expression and in the enunciation of Latin words.

Illinois

Lewis Institute.—The Classical Club of Lewis Institute was reorganized this spring very auspiciously with an enrolment of over eighty members. The

upper-class members constituted the class of the patricians and elected as their officers the censors, consuls, and praetors. The plebeians thereupon seceded and elected their tribunes, quaestors, and aediles. The reconciliation was effected speedily, however, and the united *populus Romanus* enjoyed an interesting talk on recent archaeological discoveries.

At the next meeting, on April 23, the officials were sworn into office by the *pontifex maximus*. Then Miss Paxson's *A Roman School* was presented by members of the Caesar class under the direction of Mr. Herbert F. Hancox. To the song "Milites Christiani" were added "Integer Vitae," "Gaudeamus Igitur" and "Lauriger Horatius." One of the consuls directed the music and the whole club, numbering 150, joined in very enthusiastically.

Arkansas

The sixth annual meeting of the Foreign Language Section of the Arkansas State Teachers' Association met in the high-school building at Little Rock the afternoon of April 16. The meeting was an interesting and successful one, and especially well attended, considering the fact that there were in session at the same time other sections in which classical teachers were concerned.

Professor J. G. Cubage, of the State Normal, presided, and the following program was carried out: "Suggestions for Better English through the Study of a Foreign Language," D. A. Williams, Galloway College; "Latin as an Aid to Efficiency in the High-School Course," Rev. H. A. Heagney, president of Little Rock College; "Some First-Hand Impressions of Foreign Languages and the People Who Use Them," L. E. Winfrey, Hendrix College; "A Course in English That Might Render It Unnecessary for Pupils to Study a Foreign Language," Miss Mamie Locke, Fordyce High School; "The Debt That English Owes German," A. Sontag, principal of Helena High School; "The Debt That English Owes Latin," I. J. Gaines, Ouachita College; "The Direct Method of Teaching Modern Languages," W. M. Briscoe, University of Arkansas; "The Classical Association: The Sabin Latin Exhibit," G. A. Simmons, Hendrix College.

Three special features of the meeting were a large display of over one hundred charts of Miss Sabin's Latin exhibit, as prepared by the University of Arkansas, Hendrix College, and Little Rock High School; a Vestal Virgin Drill by nine girls of the Little Rock High School; and a Latin play (Miss Paxson's *A Roman School*) by nineteen boys of the Little Rock High School. It is needless to say that these attracted wide attention throughout the Teachers' Association. The classical teachers feel especially indebted and grateful to Mr. Alvin Good and Miss Mignonette Spilman and their associate teachers for this novel addition to the program.

All of these have set the teachers talking, thinking, and planning for their own work back home. Several more schools have given orders for the Sabin exhibit, and others will next fall. The entire meeting was an inspiration and Latin has taken a new lease on life in Arkansas.

Book Reviews

The Eclogues of Baptista Mantuanus. Edited with Introduction and Notes by WILFRED P. MUSTARD. Baltimore: Johns Hopkins Press.

This is an excellent piece of work, showing in introduction, text, and notes complete mastery of the material and unusual skill in editing. Those who know Mantuan will find renewed interest in following Professor Mustard's detailed analysis of the influence of the *Eclogues* upon English and Continental literatures, while those who make the acquaintance of the "Christian Virgil" for the first time through the medium of this edition will have the benefit of a sound text and a discriminating commentary.

Professor Mustard begins his introduction by a reference to Shakespeare's *Love's Labour's Lost*, IV, ii, 95, where

the schoolmaster Holofernes quotes the Latin words "Fauste, precor, gelida quando pecus omne sub umbra Ruminat, and so forth," and then exclaims: "Ah, good old Mantuan! I may speak of thee as the traveller doth of Venice:

Venetia, Venetia,
Chi non ti vede non ti pretia.

Old Mantuan, old Mantuan! who understandeth thee not, loves thee not." Here the modern reader is apt to think of the *Eclogues* of Virgil; but the reference is to another and much later poet who was likewise a native of Mantua, and likewise the author of ten Latin *Eclogues*. This was Baptista Spagnolo, or, as he was commonly called, Baptista Mantuanus (1448-1516).

The editor has reconstructed the poet's life in detail, and the evidence upon which his statements are based is given fully in footnotes. There is a wealth of new material here which Professor Mustard has found in the archives of some of the great libraries of Italy (in Turin, Milan, Bologna, Mantua, and other cities) or in the Walters Collection of Italian incunabula in Baltimore.

The section on Mantuan's popularity brings out some interesting facts; for example, the opinion of Erasmus (1496) who spoke of him as "Christianus Maro" and added: "et nisi me fallit augurium, erit, erit aliquando Baptista suo concive gloria celebritateque non ita multo inferior, simul invidiam anni detraxerint." Other admirers spoke in a similar vein, though with less positiveness. Criticism became more temperate after Scaliger, resenting the comparison with Virgil, denounced Mantuan as "mollis, languidus, fluxus, incompositus, sine numeris, plebeius; non sine ingenio sed sine arte."

The first eight *Eclogues* were written by Mantuan when he was a student at Padua; the last two were added after he had joined the Carmelite Order. He was fifty years of age when he revised and published the collection. They

attained popularity immediately and for two hundred years were used as a schoolbook. This use as a textbook doubtless accounts in large measure for the frequency with which the *Eclogues* are quoted. Our editor gives not only instances of quotation but many cases where later writers show conscious or unconscious reminiscences of Mantuan's lines. The Carmelite's gift of epigram was remarkable. Perhaps no other of his literary characteristics gives the reader more pleasure than this, and it is not surprising that his apophthegms should be reproduced in later literature. Here are a few marked at random in a reading of the *Eclogues*: "qui satur est pleno laudat ieiunia ventre"; "semel insanivimus omnes"; "post iacturam quis non sapit?" "en formica, brevis sed provida bestia"; "ore magnificos, sed re modicos"; "semper agunt, nunquam peragunt"; "occultus longe magis aestuat ignis"; "fluet melius post pocula sermo." In connection with one of these, "semel insanivimus omnes," the editor quotes an interesting paragraph from Boswell's *Life of Johnson*:

When I once talked to him of some of the sayings which everybody repeats but nobody knows where to find, . . . he told me that he was once offered ten guineas to point out from whence "semel insanivimus omnes" was taken. He could not do it; but many years afterwards met with it by chance in Johannes Baptista Mantuanus.

In a word, Professor Mustard's work is of abiding importance; and as Mantuan drew from the ancients and distinctly influenced the writings of those who followed him, so comprehensive and scholarly an edition of the *Eclogues* as this is of great interest, not only to classical specialists but also to students of modern literatures.

G. J. LAING

UNIVERSITY OF CHICAGO

Kommentar zu Ciceros Rede pro Sex. Roscio Amerino. Bearbeitet von GUSTAV LANDGRAF. Zweite Auflage. Leipzig: Teubner, 1914. Pp. vi+290. M. 8.

Though this is listed as a second edition, it is practically a new work. The first edition was published over thirty years ago, the text in 1882 and the commentary in 1884. The present volume is unaccompanied by the text and is, in this respect, a new departure for German scholarship. The commentary is not primarily textual, though questions of textual criticism are not ignored and frequent reference is made to Clark's Oxford text. The introduction deals with Cicero's early and immature style, its poetic qualities (p. 6), and its archaic tone (p. 7). Then follow a collection of the *testimonia* regarding this speech, the *argumentum* from the Gronovius scholia, and a bibliography of the works more frequently cited. At the end of the volume (p. 279) is printed a poor map of the country from Rome to Ameria and Volsinii. The commentary gives a systematic analysis of the structure of the oration, abundant information on the niceties of style (many colloquial expressions are noted),

and a careful discussion of all questions of syntax. There is no historical introduction—a serious oversight in so pretentious a work. An idea of the scope of the notes may be gained from that on *supplicium in parricidas singulare* (p. 147). The author begins with a discussion of the etymology of *parricida*, gives the legislation on the subject from Numa to the Lex Pompeia, describes the use of the *culleus* from Tarquin (on the authority of Valerius Maximus!) to Frederick the Great, and concludes with a collection of all the available information on the character, reputation, and symbolic significance of the animals confined with the criminal in the sack.

LOUIS E. LORD

OBERLIN COLLEGE

Religious Cults Associated with the Amazons. By FLORENCE MARY BENNETT. New York: Columbia University Press, 1912.

This is one of the Studies in Classical Philology issued under the editorial supervision of the Classical Department of Columbia University. The series is of rapidly increasing importance, and the accessions to its list of titles are frequent, some of the more recent additions being Baldwin's *Bellum Civile*, Ogden's *Final Infinitive*, and Saunders' *Costume in Roman Comedy*.

Miss Bennett's dissertation is an analysis of the religious affiliations of the Amazons. She finds that they were associated especially with the cults of the Great Mother, Ephesian Artemis, Artemis Astrateia, Apollo Amazonius, and Ares. The subject is full of difficulties, and anyone investigating it is sure to be confronted at many stages of the inquiry with a baffling lack of data. On such occasions Miss Bennett has either chosen tentatively between theories of varying degrees of probability or has wisely refrained from giving an opinion.

In regard to the worship of Cybele, the passage cited from Diodorus Siculus (iii. 55) is explicit, and Miss Bennett's presentation establishes the connection of the Amazons with this cult. On some points, however, a more detailed argument should have been given. For example, while it is probable that the passage in Apollonius (*Argon.* ii. 1172-77), where the Amazons are represented as worshipping a black stone, does refer to the cult of Cybele, the difficulty caused by the fact mentioned in the note on p. 17 that the stone was in a temple of Ares is too summarily dismissed. There is more reason for the brevity of the discussion of the meaning of the epithet *Ταυρόπολος* on p. 29, as this is only an incidental point, and has little bearing on the main theme. But there is an error here. The *taurobolium* was not originally connected with Syrian cults (see C. H. Moore in "Harvard Studies," XVII, 43 ff.), and the cult of Mithras is not Syrian.

The third chapter sets forth in detail the evidence of the connection between the Amazons and Artemis of Ephesus, in whom the author rightly sees another form of Cybele (p. 34). The discussion brings out clearly the close relations of the Amazons with the Ephesian sanctuary, but does not offer any explanation

of the apparent inconsistency noted on p. 33, that in historical times there was a regulation which forbade women to enter the sanctuary.

In her discussion of Artemis Astrateia and Apollo Amazonius (chap. iv), the two divinities whose cults the Amazons were said to have established in Pyrrhichus in Laconia, Miss Bennett decides that the former was akin to Cybele, to Artemis of Ephesus, and to other deities of this type, while the latter shows points of contact with "the god who was worshiped by the same pre-Hellenic peoples who evolved or perpetuated the rites of the Mother. He is a male divinity of battle and fertility, who was originally of second importance to the female." In support of this interpretation of Apollo as a fighting god our author cites the cults of Apollo Carneus and Apollo Amyclaeus, who were thought of as warriors and gods of fertility and who belonged to the pre-Hellenic culture of this part of Greece. The argument is plausible, the mythological equations are ingenious, but the tenuous quality of the data available leaves the reader unconvinced. Much more probable is the alignment of Artemis Astrateia with Cybele and Ephesian Artemis, which, as Miss Bennett points out, is inevitable, whether we accept Farnell's explanation of the epithet Astrateia as a corruption of Astarte (*Cults of the Greek States*, V, 406) or whether we interpret it as meaning "of the war-host," for even in the latter case she approaches the type of the Mother and so resembles Ephesia and Tauropolos.

The fifth chapter is devoted to the cult of Ares. Quoting the statement of Aeschylus that the name of the Areopagus was derived from the fact that the Amazons sacrificed there to Ares while holding it as a citadel against the Athenians, our author points out the difficulty of reconciling this with (1) the statement of Plutarch (*Thes.* 26-28) that before the beginning of the battle with the Amazons Theseus sacrificed to Phobos, son of Ares, and thereby won; and (2) the tradition at Troezen that Theseus after the victory over the Amazons there dedicated a temple to Ares. This indicates the tendency of Miss Bennett's analysis of the connection between the Amazons and Ares. She is inclined to lay much less stress upon it than previous writers, and it is her belief (p. 67) that the connection was indirect rather than direct. Herein lies the most important part of her thesis, for it is at this point that she differs most widely from the current theory on the subject. Up to this time it has been generally believed that Ares was the chief god of the Amazons. This is the view of Farnell (*loc. cit.*): "their special patron-deity was Ares"; and this is Leonhard's opinion also, in his admirable treatise, *Hettiter und Amazonen*, p. 119: "Götter, welche sie verehren: Apollo nur selten . . . vor allem Ares, der Gott der Rosse und des Kriegs, der für den Vater der Amazonen gilt, und ihm zur Seite Artemis." Miss Bennett, on the other hand, assigns the chief place in the religious life of the Amazons to the Great Mother in her varying forms, and the evidence which she presents, while not finally conclusive, makes it extremely probable that her thesis is sound. At any rate, she has demonstrated clearly that the commonly accepted view of the position of Ares in the worship of the Amazons is open to question.

G. J. LAING

UNIVERSITY OF CHICAGO

Recent Books

Foreign books in this list may be obtained of Lemcke & Buechner, 30-32 West 27th St., New York City; G. E. Stechert & Co., 151-55 West 25th St., New York City.

- BROSIN, O., UND HEITKAMP, L. *Vergili Maronis, P., Aeneis*. Für den Schulgebrauch erklärt v. O. Brosin u. L. Heitkamp. 2. Bdchn., Buch III u. IV (Ausg. A), 7. Aufl., bearb. v. GYM.-DIR. DR. LUDW. MACKENSEN. Gotha: F. A. Perthes, 1914. 8vo, v+104 S. M. 1.30.
- *dasselbe*. Nach Text u. Kommentar getrennte (Ausg. B) f. den Schulgebrauch v. O. Brosin u. L. Heitkamp. 2. Bdchn., Buch III u. IV, 7. Aufl., bearb. v. GYM.-DIR. DR. LUDW. MACKENSEN. 2. Hefte. 8vo, iv+40; iii+64 S. M. 1.30.
- CARY, ERNEST. *Dio's Roman History*. With an English Translation. In 9 vols. Vol. II. ("Loeb Classical Library.") New York: Macmillan. 12mo, pp. v+519. \$1.50 net.
- CLARK, C. P. *Numerical Phraseology in Vergil*. A dissertation submitted in candidacy for the degree of Doctor of Philosophy. Princeton: The Falcon Press. Pp. 89.
- COURTHOPE, W. J. *Selections from the Epigrams of Martial*. Translated or imitated in English verse. Leicester: J. Murray. 16mo, pp. 132. 3s. 6d. net.
- FOWLER, H. N. *Plato*. With an English translation. Vol. I. ("Loeb Classical Library.") New York: Macmillan. 12mo, pp. 604. \$1.50 net.
- FRANK, TENNEY. *Roman Imperialism*. New York: Macmillan. Pp. xiii+365. \$2.50 net.
- FURTWÄNGLER, ADOLF, AND URLICHS, A. L. *Greek and Roman Sculpture*. New York: Dutton. 8vo, pp. xii+241. \$2.50 net.
- GRENFELL, B. P., AND HUNT, A. S. *Oxyrhynchus Papyri*. Part 10. Edited, with translations and notes. Oxford: H. Milford. 4to, pp. 326. 25s. net.
- Inscriptiones Graecae*. Consilio et auctoritate academiae litterarum regiae borussicae editae. Berolini: Berlin, G. Reimer. Fasc. 1 u. 3 sind noch nicht erschienen. Vol. XI, fasc. 4. "Inscriptiones Deli." Consilio et auctoritate academiae inscriptionum et humaniorum litterarum francogallicae, ed. Fasc. 4. *Inscriptiones Deli liberae*. *Decreta foedera*. *Catalogi dedicationes varia* ed. PETRUS ROUSSEL. Pp. vii+139, with 6 plates. Boards, M. 25.
- JEROME, T. SPENCER. *Roman Memories, in the Landscape Seen from Capri*. Illustrated by MORGAN HEISKELL. Detroit: J. V. Sheehan. Pp. xix+33. \$2.50.
- KING, J. R. *Cicero's In Q. Caecilium divinatio, and In C. Verrem actio prima*. With introduction and notes. New revised edition. New York: Oxford University Press. 8vo, pp. 112. \$0.50 net.
- KOENNECKE, OTTO. *Bucolici Graeci*. Recognovit O. KOENNECKE. Braunschweig: A. Graff. viii+147 S. M. 2.10.
- Livy's History of Rome*. Vols. II and III. ("Everyman's Library.") New York: E. P. Dutton. 12mo, pp. 306, 314. Each \$0.55.
- MATTINGLEY, H., AND WOODWARD, G. R. *St. John of Damascene; Balaam and Joasaph*. With an English translation. ("Loeb Classical Library.") New York: Macmillan. 12mo, pp. 660. \$1.50 net.

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